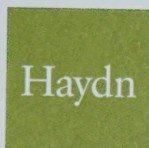




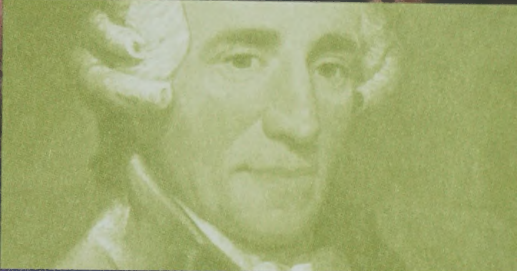
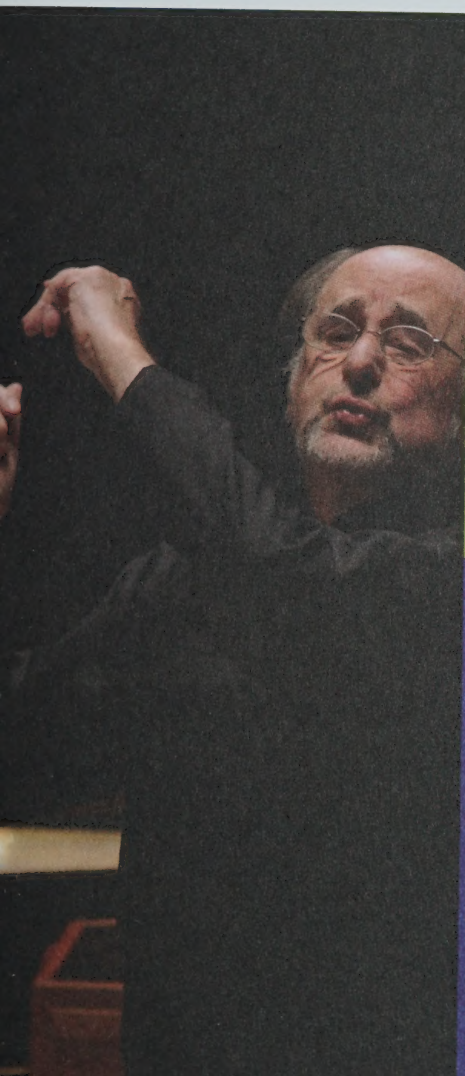
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Top left: JF3243 - Mahajaran Sarouk - 10.5 x 19.6 - c.1915
Bottom left: JF3246 - Gol Farang Bidjar - 10.5 x 18.1 - c.1890

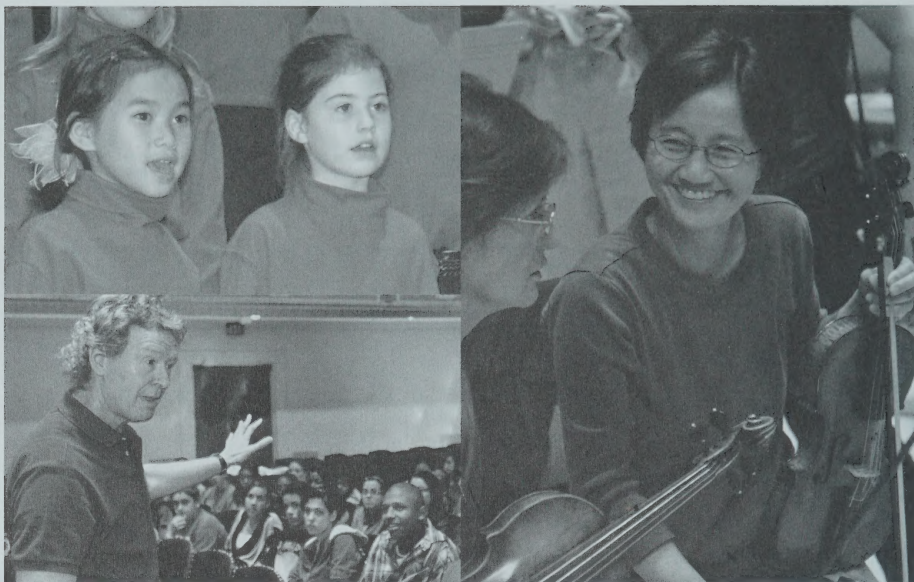
Top right: JF2690 - Tree of Life, Lavar Kirman - 9.3 x 11.8 - c.1900
Bottom right: 20454 - Mahajaran Sarouk - 17.2 x 26.6 - c.1915

Table of Contents

HAYDN IN LONDON



Welcome Letter	3
Board of Governors/ Board of Overseers	5
General Information	7
Concert Program	9
Program Notes	11
Artist Profiles	15
Orchestra Roster	16
Program Texts	17
Contributors	21
Upcoming Events	22



Help us meet our Board Challenge!

Led by two Board members, the Handel and Haydn Society Board has generously offered a fundraising challenge and we need your help to meet it. The Board is asking the community to give \$60,000 to the Society by June 30 and they will make a 2:1 match. Please consider **tripling your impact** with a gift by June 30.

To make a gift online, please visit www.handelandhaydn.org/give or call **617 262 1815**.

Your support is more important than ever and will positively impact the artistic future of the Society as we welcome Harry Christophers in the fall and prepare to celebrate our Bicentennial in 2015. **THANK YOU!**

A Message

From the Executive Director and CEO

Dear Friends,

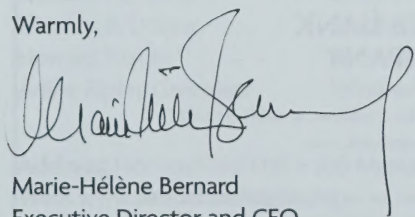
It's my great honor to welcome back our dear friend Sir Roger Norrington and the stunning soprano Nathalie Paulin in an all Haydn program celebrating music inspired by the composer's visits to London. As we approach the 200th anniversary of Haydn's death on May 31, the Society continues its tribute to the composer by recreating a program that would have been presented in Haydn's time. Among the many connections the Society and the composer share is Gottlieb Graupner, a member of Haydn's London orchestra who became one of the founders of the Handel and Haydn Society in 1815.

We have much to celebrate this weekend: favorite music collaborators returning to perform; our annual Society Ball, honoring long-time Board member Debbie First; a free, in-depth symposium and chamber performance of Haydn's music; and the finale of our subscription season which paid tribute to our namesake composers. There are still more things to celebrate this spring. The Handel and Haydn Society will perform a chamber program of Haydn's works on May 31 at 3pm at Cambridge's Longy School of Music, as part of The Haydn Society of North America's conference happening at Longy that weekend. We hope you will join us for this free event. The Haydn program of this weekend and the May 31 chamber music celebration are partially funded by the National Endowment for the Arts, and we are grateful for their support, which allows us to continue to bring innovative programs to our audience and reach out to new ones.

Finally, I would like to take this opportunity to celebrate and thank the Handel and Haydn Society's Board. Their leadership and commitment to the Society during this unprecedented economic time has been inspirational and invaluable. Led by two of its members, the Board has generously offered a fundraising challenge. The Board is asking the community to give \$60,000 to the Society by June 30 and they will make a 2:1 match. Please consider tripling your impact with a gift by June 30.

I thank you for your support and devotion to the Society. I look forward to seeing you this spring and greeting Harry Christophers as Artistic Director in the fall.

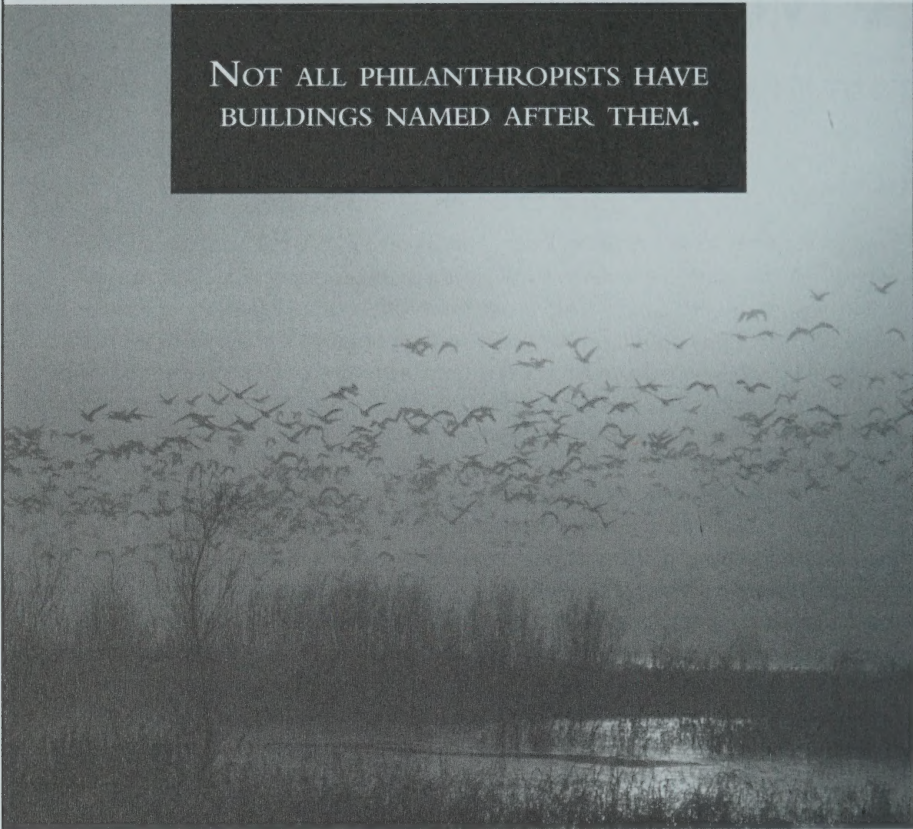
Warmly,

A handwritten signature in black ink, appearing to read 'Marie-Hélène Bernard', with a long, sweeping flourish extending to the right.

Marie-Hélène Bernard
Executive Director and CEO

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A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. In the 2008-2009 school year, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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Christopher Hogwood, Conductor Laureate

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The Cabot Family Chorusmaster Chair

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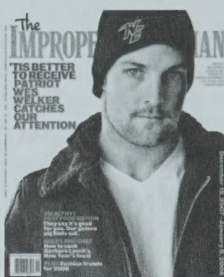
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Program

2008-2009 SEASON

Friday, April 24, 8.00pm
 Sunday, April 26, 3.00pm
 Symphony Hall, Boston

Sir Roger Norrington, conductor

Symphony No. 99 in E-flat Major

Adagio – Vivace assai • Adagio

Franz Joseph Haydn
 (1732-1809)

Cantata: *Scena di Berenice*

Nathalie Paulin, soprano

Symphony No. 99 in E-flat Major

Menuet: Allegretto • Vivace

—INTERMISSION—

March for the Prince of Wales

English Songs

“Sailor’s Song” • “Sympathy”

Nathalie Paulin, soprano

Adagio from Divertimento for Nine Instruments in F Major

English Songs

“She Never Told Her Love” • “Fidelity”

Nathalie Paulin, soprano

Symphony No. 92 in G Major, “Oxford”

Adagio - Allegro spiritoso • Adagio cantabile

Menuetto: Allegretto • Presto

This program is supported in part by the National Endowment for the Arts.

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.



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Program Notes

Haydn in London

CONDUCTOR'S NOTE

Concerts in Haydn's day were delightfully mixed affairs. There was usually a symphony at each end acting as kind of "bookends" of a whole concert (which often lasted for several hours.) In between there could be concertos, sonatas for harp, always something for a singer or two, solo fortepiano improvisations and all sorts of other things.

This concert gives us an opportunity to experience that kind of delightful mixture for ourselves. Of course concerts were rarely made up of music by one composer. But on this occasion it will be interesting to see how Haydn deals with a number of different kinds of composition challenges. He is always inventive, always witty, and always amazingly able to speak directly to his audiences.

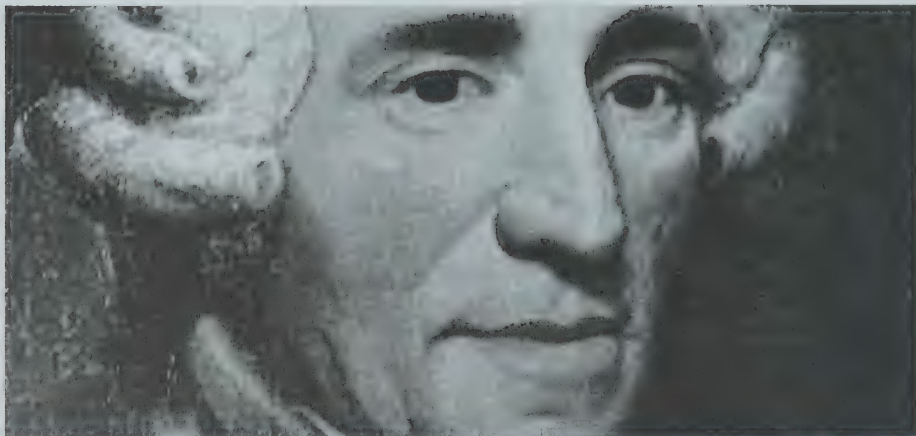
Haydn was very proud of the Doctorate he received at Oxford soon after his first arrival in England in 1791. The Oxford Symphony was what he conducted in the Sheldonian Theatre there as part of his Doctorate celebrations. "Academy" was a very common name for a concert and dates back to the old 16th century academies where music, opera and plays could be performed to a select group of intellectuals in the north Italian cities.

—Sir Roger Norrington

"Haydn in London" could easily have been a headline in *The London Morning Chronicle* on January 2, 1791, the day Haydn arrived in Europe's largest city for the first of two sojourns. Haydn's music had been a staple of the many concert series and salons that had emerged in London's booming social life for over a decade. As early as 1783 Haydn had anticipated travelling to London. His opportunity came soon after his long-time patron Prince Nicholas I Esterhazy passed away in 1790. Violinist and impresario Johann Peter Salomon dropped in at Haydn's apartments and convinced the composer to accompany him to London as the featured guest for his 1791 and 1792 seasons.

Haydn accepted not only this offer, but also one for the 1794 and 1795 seasons. For each of the two trips, Haydn would appear as the featured guest in Salomon's concerts, and compose six symphonies (twelve in all, known as the "Salomon" or "London" symphonies) and other works to be premiered by Salomon's orchestra. *The London Morning Chronicle* followed Salomon's concerts closely, with reports on the quality of and audience reaction to Haydn's music appearing the morning after each performance.

Symphony No. 99 in E-flat was composed in 1793, as Haydn anticipated his second trip to London the following year. This was the first symphony in which Haydn used clarinets, although he had



FRANZ JOSEPH HAYDN

used them in other types of works before. It was the featured work on the first concert of Haydn's second journey. *The Morning Chronicle* reported: "The incomparable HAYDN, produced an *Overture* [Symphony No. 99] of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in music as they are grand and impressive; it rouses and effects every emotion of the soul. ... It was received with rapturous applause."

After a second performance the following week, the *Chronicle's* description read: "The first movement was encored: the effect of the wind instruments in the second movement was enchanting; the [oboe] and flute were finely in tune, but the bassoon was in every respect more perfect and delightful than we ever remember to have heard a wind instrument before. In the minuets, the trio was particularly charming; but indeed the pleasure the whole gave was continual; and the genius of Haydn, astonishing, inexhaustible, and sublime, was the general theme."

During the third quarter of the 18th century the 27 librettos by the great Viennese court poet Pietro Metastasio became the staples of heroic opera, having been set to music over 800 times. Haydn extracted the text of *Berenice, che fai (Scena di Berenice)* from Metastasio's *Antigono*, where Berenice laments her lonely fate after being abandoned by her lover Demetrio. After she describes her woeful state in recitative, Berenice sings an aria begging Demetrio not to "cross over to Lethe's shores" (death) without her. Her grief continues to grow in another recitative and aria, where she prays that it finally become so great as to "relieve her of life."

Scene di Berenice was premièred (along with Haydn's Symphony No. 104) on May 4, 1795 at a concert for Haydn's benefit, a concert which scholar H. C. Robbins Landon has labeled "perhaps the greatest concert of Haydn's life." Robbins Landon's 20th century assessment reflects the ecstatic praise of Haydn which appeared in *The Morning Chronicle* the day after the performance: "A Gentleman, eminent for his musical knowledge, taste,

and sound criticism, declared this to be his opinion, that for fifty years to come musical composers would be little better than imitators of Haydn; and do little more than pour water on his leaves. We hope the prophecy may prove false; but probability seems to confirm the prediction."

The **Divertimento in F for Nine**

Instruments probably dates from Haydn's first few years of employment as vice-Kapellmeister to the Esterhazy family, at their palace in Eisenstadt, about 30 miles south of Vienna. Prince Nicholas I, and before him his older brother Prince Paul Anton, who hired Haydn in 1761 but died the following year, often required such "diversionary" music played by small ensembles for court functions. Perhaps this particular work, for two oboes, two horns and five-part strings, was written for a gathering of dignitaries in one of the great halls of the palace, or for a party in the gardens, or even to accompany the Esterhazys during a hunting party at the lodge just a short ride from the palace. The lovely middle *Adagio* movement, couched between two quaint minuets, includes only the strings of the ensemble.

Haydn became acquainted with Dr. John and Mrs. Anne Hunter during his first London journey. The Hunters were well connected in London's social circles: John was the Surgeon General and Inspector General of Hospitals, and maintained his own physiology museum, and Anne was a published poet who hosted a weekly salon dedicated to the discussion of literature and music. In 1794 Haydn set six of Mrs. Hunter's poems as songs under the title **English Songs**, and the following year Mrs. Hunter helped Haydn choose six additional texts by various authors, including Shakespeare and Metastasio, for a second set of *Songs*.

"Fidelity" is the last song of the first set, all on texts by Mrs. Hunter. "The Sailor's Song," the first in the second set, reflects Haydn's fascination with the sea. Haydn had never seen the ocean until he crossed the English Channel on his way to London in 1790. After the trip he wrote to his friend Maria Anna von Genzinger, "I stayed on deck during the entire crossing so as to gaze my fill of the great monster, the ocean." "Sympathy" is a setting of an English translation (possibly by Mrs. Hunter) of a Metastasio text, and "She

SPOTLIGHT: Soprano

As opera developed in the Baroque period a top-heavy texture became the preference, and so the soprano voice gained prominence as a virtuoso vehicle of musical and dramatic expression. With only occasional exceptions, female characters in 17th and 18th century operas were written for soprano, as were boys and young men. By the end of the 1700s, different styles of singing were being identified for soprano: the *coloratura* voice is typically light and agile in the upper range, the *lyric* has a warmer sound with fewer lengthy ornamented passages, and the *dramatic* soprano is a rich, powerful voice, with a darker timbre. The growing salon culture in London, Paris, Vienna and other large cities during the 1780s and '90s induced composers like Haydn to compose pleasant song settings of domestic poetry for voice and fortepiano, which were published for public consumption.

never told her love,” from Act 2 scene 4 of Shakespeare’s *Twelfth Night*, would certainly have been a favorite of the London salons.

Although Haydn led the first performance of **Symphony No. 92 in G Major** during a stop over on the way to London in 1790, it did not receive its subtitle “Oxford” until July 1791, when it was performed, along with portions of Handel’s *Samson* and *Alexander’s Feast*, in three concerts celebrating Haydn’s receiving an honorary degree of Doctor of Music from Oxford University.

The noble, majestic character of the symphony was most fitting for the solemnity of the occasion. *The Morning Herald* reported: “The new *Overture* [Symphony No. 92] of HAYDN, prepared for this occasion, and previously rehearsed in the morning, led to the second Act, and a more wonderful composition never was heard. The applause given to HAYDN, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise.” This work may also have been the symphony highlighted in Salomon’s second concert of the 1791 season, about which *The Morning Chronicle* declared, “It is a sublime composition — as much from the rich variety of the subject as the grandeur with which it is managed.”

—Michael Ruhling

Dr. Ruhling is the Society’s Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.



TIMELINE

1732: Haydn is born in Rohrau.

1741: Handel composes *Messiah*.

1759: Haydn writes his first symphony • Handel dies in London.

1761: Haydn enters the service of the Esterházy family.

1791: Washington is inaugurated as America’s first president.

1790: Haydn enters a period of retirement as the Esterházy musical establishment is disbanded • Haydn writes his Symphony No. 92.

1791: Haydn embarks on his first tour of London.

1798: Haydn composes his Symphony No. 99.

1794: Haydn makes his second and final tour of London. • Haydn writes his first set of *English Songs*.

1795: Haydn writes his second set of *English Songs*. • *Scene di Berenice* is debuted in London.

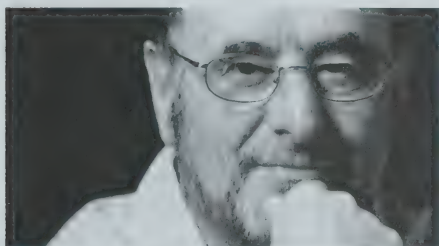
1798: Haydn debuts *The Creation*.

1809: Haydn dies in Vienna.

1815: A member of Haydn’s London orchestra helps found the Handel and Haydn Society in Boston.

Artist Profiles

Sir Roger Norrington, conductor



A native of Oxford, England, Sir Roger Norrington has been a pioneer in the field of Historically Informed Performance since he founded the Schütz Choir in 1962. In 1969 he was invited to become music director of Kent Opera and for 15 years, conducted more than 400 performances of 40 different operas. He went on to create the London Classical Players in 1978, with whom he toured and made numerous seminal recordings, including the famed series of

Beethoven symphonies. Sir Roger's work on scores, sound, orchestra size, seating, and playing style has had a profound effect on the way 18th and 19th century music is now perceived. He is in great demand by symphony orchestras worldwide and regularly conducts major orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, Boston, San Francisco, Los Angeles, Chicago, and London. Since 1998, Sir Roger has been Chief Conductor of the Radio Symphony Orchestra of Stuttgart introducing Historically Informed Performance practices to the modern ensemble. He made his Boston debut in 1987 conducting Haydn's *The Seasons* for the Boston Early Music Festival. This is Sir Roger's third season as Artistic Advisor for the Handel and Haydn Society.

Nathalie Paulin, soprano



Soprano Nathalie Paulin has established herself as an interpretive artist of the very first rank. She has collaborated

with internationally renowned conductors including Jane Glover, Andrew Parrott, Hervé Niquet, Bernard Labadie, and Yoav Talmi. Recent engagements include Arizona Opera, Cincinnati Opera, Toronto Symphony, Les Violons du Roy, Tafelmusik, the Toronto Bach Consort, Vancouver Opera, Calgary Opera, and the Calgary Philharmonic. Ms. Paulin last performed with the Society in January, 2008.

Handel and Haydn Society Orchestra

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Julie Leven

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Clayton Hoener

Christina Day Martinson

Guiomar Turgeon

Susanna Ogata

Abigail Karr

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Linda Quan

Dr. Lee Bradley III Chair

Anne-Marie Chubet

Lisa Brooke

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HORN

Nona Gainsforth

John Aubrey

TRUMPET

Jesse Levine

Paul Perfetti

TIMPANI

Craig McNutt

Barbara Lee Chair

FORTEPIANO

John Finney

Program Texts

Scena di Berenice

RECITATIVO

Berenice, che fai? Muore il tuo bene, stupida, e tu non corri? Oh Dio! vacilla l'incerto passo; Un gelido mi scuote insolito tremor tutte le vene, E a gran pena il suo peso il piè sostiene. Dove son? Dove son? Qual confuse folla d'idee Tutte funeste adombra la mia ragion? Veggo Demetrio: il veggo che in atto di ferir... Fermati! fermati vivi!

D'Antigono io sarò. Del core ad onta volo a giurargli fè:

Dirò che l'amo; dirò... Misera me, s'oscura il giorno, balena il ciel! L'hanno irritato i miei meditati spergiuri. Ahimè!

Lasciate ch'io soccorra il mio ben, barbari Dei. Voi m'impedite, e intanto forse un colpo improvviso...

Ah, sarete contenti; eccolo ucciso.

Aspetta, anima bella: Ombre compagne a Lete andrem. Se non potei salvarti potrò fedel... Ma tu mi guardi, e parti?

Non partir!

ARIA

Non partir, bell'idol mio:

Per quell'onda

All'altra sponda

Voglio anch'io passar con te.

RECITATIVO

Me infelice! Che fingo? Che ragiono?

Dove rapita sono Dal torrente crudel

de' miei martiri? Misera Berenice, ah, tu deliri!

Berenice, what are you doing? Your beloved is dying yet you, like a fool, run not to him! Oh God! My steps are faltering; a strange and icy shiver runs through my veins and my legs scarcely support me. Where am I? Where am I? What mad, dark fantasies besiege my mind? I see Demetrius! I see him in the act of striking... Stop! Stop! Stop! I shall marry Antigono. In spite of my heart's dictates, I shall hasten to give him my promise. I shall tell him I love him... Woe is me! The sky darkens, the heavens flash! My intended perjury has angered them. Alas! Let me and my beloved. O cruel Gods! You bar my way, yet maybe some unforeseen disaster. Ah, you will now rejoice; behold him, slain. Wait noble soul! Let our shades brave Lethe together. Though I could not save you, my constancy... You look at me and leave me! Do not go!

Do not leave me, my beloved, across that water to the further shore would I go with thee!

Woe is me! What delusions are these? What am I saying? Where has the bitter flood of anguish borne me? Unhappy Berenice, ah, you are raving!

ARIA

Perchè se tanti siete,
 Che delirar mi fate,
 Perchè non m'uccidete,
 Affanni del mio cor?

Crescete, oh Dio, crescete
 Affanni del mio cor.
 Finchè mi porga aita
 Con togliermi di vita
 L'eccesso del dolor.

*Why, since you are so numerous,
 you who cause me to rave,
 why do you not slay me,
 sorrows of my heart?*

*Increase, oh God, increase,
 sorrows of my heart,
 for thus you will assist me.
 By ending my life
 with excess of grief.*

“Sailor’s Song”

High on the giddy bending mast
 The seaman furls the rending sail,
 And, fearless of the rushing blast,
 He careless whistles to the gale.

Rattling ropes and rolling seas,
 Hurlyburly, hurlyburly,
 War nor death can him displease.

The hostile foe his vessel seeks,
 High bounding o’er the raging main,
 The roaring cannon loudly speaks,
 ‘Tis Britain’s glory we maintain.

Rattling ropes and rolling seas,
 Hurlyburly, hurlyburly,
 War nor death can him displease.

“Sympathy”

In thee I bear so dear a part,
 By love so firm, so firm am thine,
 That each affection of thy heart
 By sympathy is mine.

When thou art griev’d, I grieve no less,
 My joys by thine are known,
 And ev’ry good thou would’st possess
 Becomes in wish my own.

“She never told her love”

She never told her love,
 But let concealment, like a worm in the bud,
 Feed on her damask cheek...;

She sat, like Patience on a monument,
 Smiling at grief.

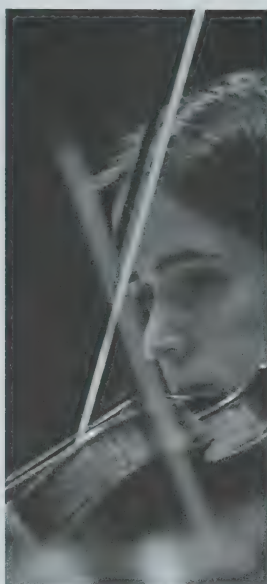
“Fidelity”

While hollow burst the rushing winds,
 And heavy beats the show’r,
 This anxious, aching bosom finds
 No comfort in its pow’r.

A wayward fate hath spun the thread
 On which our days depend,
 And darkling in the checker’d shade,
 She draws it to an end.

For ah, my love, it little knows
 What thy hard fate may be,
 What bitter storm of fortune blows,
 What tempests trouble thee.

But whatsoe’er may be our doom,
 The lot is cast for me,
 For in the world or in the tomb,
 My heart is fix’d on thee.



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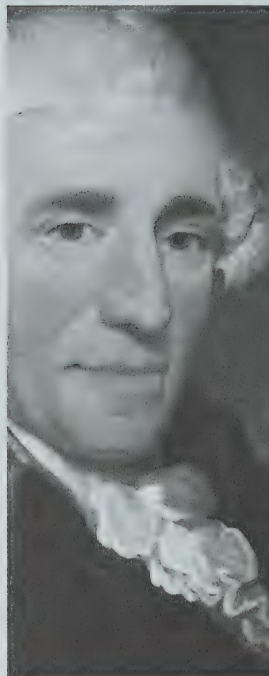
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2008-2009 Season

UPCOMING EVENTS



Celebrate Haydn!

Sun, May 31 at 3.00pm

Longy School of Music

Join the Handel and Haydn Society as we honor the 200th anniversary of Haydn's death with an intimate portrait of his music at the Longy School of Music in Cambridge.

Musicians of the Society will perform chamber arrangements from Haydn's *The Creation*, folk songs, and string quartet versions of Haydn symphonies. Young singers from the Handel and Haydn Vocal Apprenticeship Program will also perform.

Celebrate Haydn's extraordinary music with this unique event. Admission is free. **For more information call 617 266 3605 or visit www.handelandhaydn.org.**

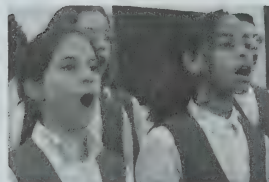


Haydn Symposium

Sat, April 25 at 1.30pm

Northeastern University

Sir Roger Norrington and scholars discuss Haydn's London period. Handel and Haydn musicians will offer a chamber performance of Haydn's works. Admission is free.



Vocal Apprenticeship Program

Spring Concert

Mon, May 18 at 7.30pm

Boston Latin School

The young singers of the Society's Vocal Apprenticeship Program offer their spring concert. Tickets are \$5.

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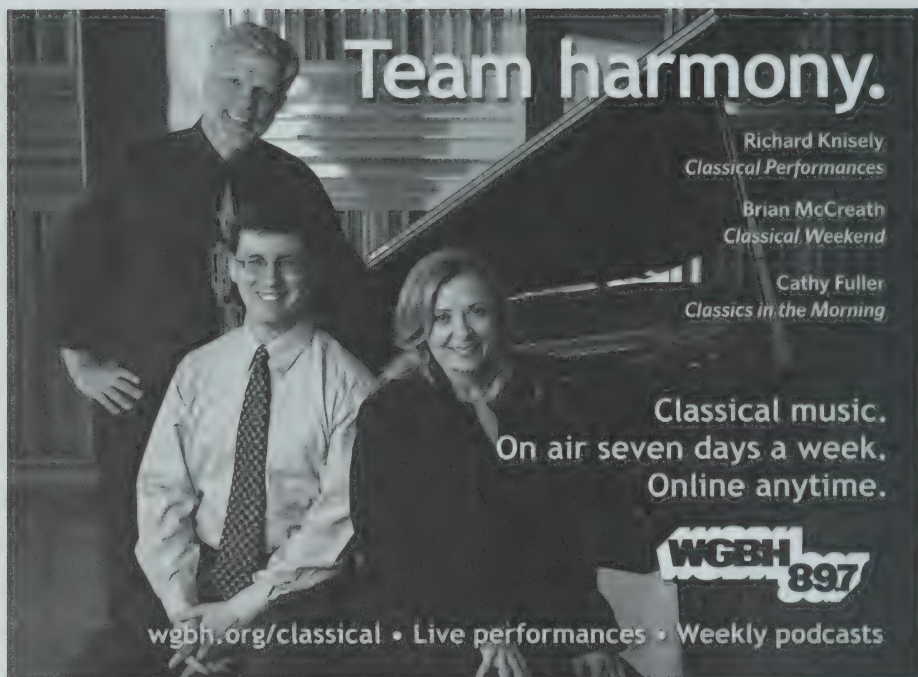
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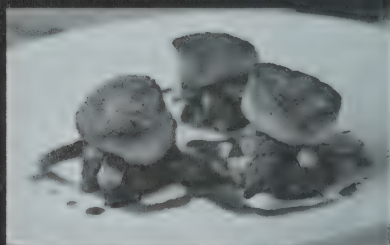
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Coda

Meet the musicians!

Name: Laura Jeppesen

Instrument: Viola

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What do you like best about the Handel and Haydn Society?

I like the fact that it is a "society." I have enjoyed meeting people from all of the different "layers" of Handel and Haydn: from the administration and volunteers to the audience members—not to mention, of course, the extraordinary community of musicians.

When did you begin to study music?

I first studied the piano, starting around first or second grade, then took up the clarinet. I actually played glockenspiel in the youngest band in the inauguration of John Kennedy. I dabbled in double bass and guitar for awhile, too, but from fourth grade until graduate school, I considered myself a violinist.

How did you get started playing period instruments?

As a grad student at Yale I became interested in early music performance and began to play on a *viola da gamba* from the Yale Collection.

What instruments do you play with Handel and Haydn?

My viola is an anonymous 18th century instrument that I had restored in

Amsterdam when I was a student there in the 1970s. I also have two 17th century *viola da gambas*.

What do you enjoy about playing on period instruments?

I love the intimacy of the quieter sound of the instruments. I feel they are conversational and are concerned less with volume than with expressing emotion on a human scale.

What kind of music do you listen to?

The music in our household crosses all genres. Our son's taste tends to dominate so we listen to whatever he does—from Morton Feldman to Lil' Wayne.

What are your three favorite CDs?

Keith Jarrett's "The Melody At Night With You," Ben Stepaner's "Nineteen Pieces for Piano," and Ella Fitzgerald's "The Songbooks."

What are your hobbies?

Cooking, gardening, knitting.

What's your favorite place in Boston?

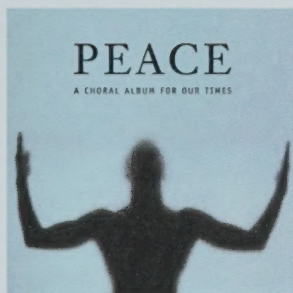
My garden.



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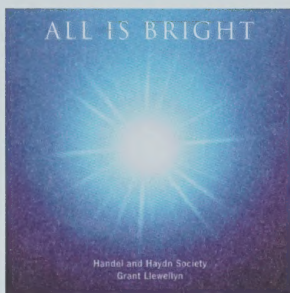
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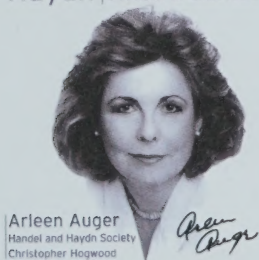
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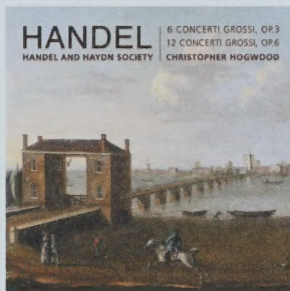
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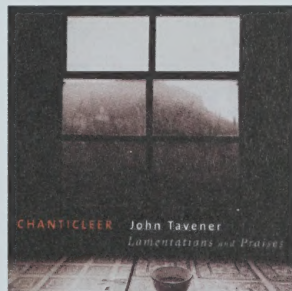
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